NMA Publications
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NMATAPES

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Side 1

Ross Bolleter
That Time (Simulplay II) (excerpt)
An intuitive piece for two musicians on opposite sides of the continent, playing at precisely the same time but unable to hear each other. There was no prior consultation as to the style or content of the piece. (Ryszard Ratajczak bass, Ross Bolleter piano).

Rob Muir
With With It
Voice cut up of material taken from the interview which appears in the accompanying magazine.

Alan Lamb
Night Passage (excerpt)
Recorded on the Faraway Wind Organ on the night of 30th Nov 1984, a period when Lamb considers he had most mastery of this installation (it was destroyed about a year later, having been struck by lightning).

Nathan Crotty
A Little Bit of Piano
This whole little bit of ruined opiano and all of thoseproblems of having a _____ piano, turns away from being so sour when we neglect _____ all over the place of suffering left to be ravaged by interesting winters of intent, or all of those deliberate manipulations of ruinous rebuse _____ IN THAT WAY THAT WE ALL WOULD WANT OUR LAUNDRY to be held as the most respectful instrument it once was__

Zac Laskewicz
From a Gable Window (excerpt)
Opening section of a dramatic piece based on the ideas of horror-fiction writer Howard Philips Lovecraft.

Side 2

Lindsay Vickery
Blackpool Tower: Elegy for John Lennon
In 1968 Yoko Ono played for Lennon the first movement of Beethoven's **Moonlight Sonata**. The outcome of this 'meeting' was Lennon's **Because**, recorded on the Abbey Road Album. This relationship between inspiration and creative response forms the basis of an elegy for Lennon in which the two pieces are drawn together in continuously shifting states of fragmentation and coalescence.

Stuart Davies - Slate
Recitative and Arias
The principle sections of this piece are contrasting in character - the recitative being dominated by rapid declamatory musical textures for both oboe and percussion, while the aria is broadly melodic with sparse 'metal oriented' textures. (Joel Marangella Oboe, Tim White Perc.)

Jonathan Mustard
Automaton 1 & 2
These pieces use cell automata to generate musical material, but are in no other way connected. They were written with the intention of exploring different aspects of the expressive range available when cell automata are used. (Jonathan Mustard flute, Lindsay Vickery clt)

Stephen Benfall
Saxophone Quartet (3rd Mov't)
Recording of the first performance, July 1988 by the Perth Saxophone Quartet at the Art Gallery of WA. The piece lays bare some preoccupations with French saxophone repertoire, jazz and funk.

Rowan Hammond
Minimbience
Performed by the Evos Youth Ensemble directed by Paul Tanner.